

METROPOLITAN MEN

WHO FURNISH AND DIRECT AMUSEMENTS.

New York & Market of Boston—The Managers of the Union Square—Augustus Daly's "Work" Discussion for the Evening—A Remarkable Manager—Personal Notes.

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New York, April 24.—I recently heard an old and experienced manager connected with Augustus Daly's theater estimate that more money had been spent for amusements in this city during the past season than in any year for many seasons past, and still the season has been exceptionally disastrous to most managers. It is gratifying to know that the fittest survive and prosper. The amount of money spent during this past season was thought to be at least \$4,000,000 at the theater and probably a million and a half more in opera; and it was asserted incidentally that there was more money invested now in theaters in this city than there was in all the country thirty years. The latter statement is probably true. The assessed value of the thirty places devoted to amusements of all kinds in New York is said to be \$75,000,000.

The theatrical business has been so changed in the last few years that it may almost be said to have concentrated here, and New York has become the theatrical market. Boston and Philadelphia each originate to some extent, but it is New York that manages come for their chief attractions, not only in plays but in players. Here stars engage their support and book their engagements. In the vicinity of Union square are the theatrical agencies, and here they are congregated in the neighborhood, and they have come to designate the square as the "Slave Market," themselves being, in theatrical parlance, the slaves. Here managers from other cities make engagements and book attractions and the "Slave Market" regularly vibrates by them in the summer. It is in this city chiefly that the local managers produce new plays or try foreign success with the view of letting them out to other cities or to sending out traveling companies to produce them. The business of preparing attractions for the road has become more important and distinct a part of the management; and some theaters are run at a loss solely to establish the claim of a play to provincial consideration. Many out of town managers depend on the New York attractions supplied them; large prices are paid and heavy percentages exacted. As much as ten thousand dollars have been paid for untried plays such as "Sister Bevan."

One detriment to the dramatic art growing out of this change in the system of management has been the development of a class of managers who have no other than a financial interest in the business. They have no sentiment about the advancement of art or culture of the stage; they are merely "theaters" in the business, and are not particular as to what they offer or the manner of presenting it. They seize upon foreign successes of the English or French schools and is the fastest to suit American tastes, and casting out the grosser indecencies which are permissible in the French, they fold them on the American public at one or more of the New York theaters under their control, and after forcing a run let them out to other managers to send out inferior companies to play them. A great deal of money is sometimes risked in these ventures, but it is not by the "theatrical" class of managers that are loudest in claiming heavy expenses. It is this class of managers who have suffered most during the past year. Those who have prospered have happily been the few who may count on the fingers of one hand, and on whom it is likely the theaters must depend for some years to come or as long as the present system lasts for really dramatic and operatic productions.

A single incident has lately compelled general acknowledgment that Augustus Daly has done more than any other manager in recent years to elevate the drama and to counteract the degrading influences which the changed system has virtually brought upon the stage. This incident was the selection of his company for the American stock company, to play the return visit to England of Irving's company from this country. Members of Irving's organization, doubtless the nearest perfection of all modern English companies were the ones who suggested to this trip and one of them, Mr. William Deville, assumed the principal part of the venture. This incident called general attention to what a few critical persons had long recognized, that Mr. Daly had organized the best stock company which New York has probably ever seen. There were a few literary critics who talked learnedly of memories of old time companies, but these were regarded as erudite. A few others maintained the prestige of Wallack's company forgetting that Mr. Wallack's company had become antiquated. Still others gave the greatest credit to the Madison Square theater, forgetting that the magnificent success of the company was due to the management, not to the theater, and that the management was to the point, not strength, and it is immaterial whether or not the body is more or less venerable deep. Mr. Wallack has long been ill

being denominated speculations at all. He is a man untrained in the theatrical profession, yet everything he has done in it has been on the broad scale. He has successfully organized the Bernardi, Langtry and Nelson tours of this country in 1882-83 and made large sums for each of these artists and himself. He suggested and carried to success the two doubtful schemes by which Irving and his company were performed here, and he was the one who while Mary Anderson played in London. His great failure in a pecuniary sense in the operatic enterprise which he has been conducting at a loss of over \$200,000 is freely acknowledged by himself; but he has given such magnificent presentations of opera that his professional success is conceded by everybody; his benefit Monday night netted him \$60,000, but that was the least of his triumphs; on that remarkable occasion not only the best people of the community, but rival managers and artists applauded from nervous for which they had paid enormous prices.

Mr. Abbey has nerves of iron and his countenance never betrays his feelings and thoughts; he seems to have no connection of money and its value; he takes no thought of failure when he makes a risk; he has the happy and unusual faculty of attending to the general features of his business, leaving details for others to accomplish, and he succeeds in securing the performance of the latter without confusion, noise or friction; he has little sense of humor; he is not given to lightly amusing

himself and is very companionable with his intimates and very domestic in his tastes. A REMARKABLE MANAGER. Probably the most remarkable success which has been attained in New York management has been by that most remarkable man, if not manager, Colonel John A. McCaull.

Angustia Daly was once before at the head of management in this city; he is there again; more matured, more earnest, more skilled than he was and with a few assumptions as to the best. The necessity to give also that which will pay for his spirit not a little and he sometimes surrenders to the desire to give the public his taste rather than his own. There are the occasional failures he makes. He has done so this season in "Sister Bevan" and "Boys and Girls," but he quickly acknowledged his error and gave his audience what they did want rather than attempt to dictate then at his own expense to take what they ought to have. He has, notwithstanding this recognition of the commercial necessity of the manager, given entertainments more varied and far more entertaining than any other manager in the city; he has a reward in a uniform success, the smallest receipts of any week during the season the run of "Boys and Girls," a pure idealism, \$300 being more than the expenses.

Daly is an old newspaper critic. Before becoming a manager he used to write criticisms for three daily papers during the week and four on Sunday. He has had the good sense, however, never to change more than one theater at a time. He is a patient worker, he is seldom before his own eyes in the front of the house, he is of a nervous temperament but not irascible or easily vexed; his nervousness leads rather to rapid work and quick decisions. He releases laboriously; the latter disposition is the chief object in which he excels; he is against him, but the managers recognize that this quality is the perfection of acting which is reached by the whole combination.

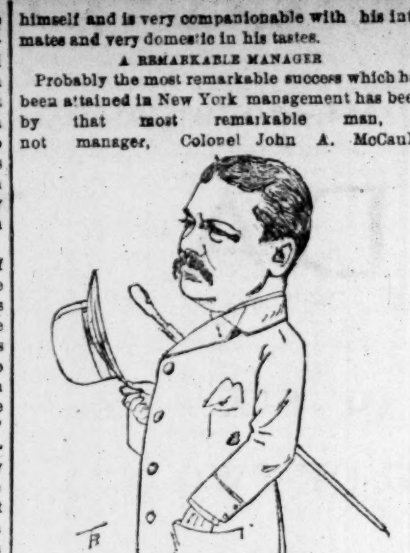
DEPUTY TO THE PALM. For a long time Messrs Shook and Palmer at the Union Square theater, displaced with Daly and Wallack and the Madison Square management the claim to the best stock company, to the careful and elaborate productions of new pieces. At one point it seemed that Wallack had the right to the leading London successes; that Daly drew on the German dramatists for materials; that the Madison Square was the home of the native drama; while Shook and Palmer took what little that was good for American use by the French drama. Palmer, however, retired a year ago and the managers who succeeded, Messrs Shook and Collier.

have somewhat changed the policy of the Union Square, which Shook and Palmer had produced, and put four companies on the road, making thereby, a great deal of money. They have followed this policy with other subsequent productions. This change in policy, however, does not change the style of presentation of this house which has always been noted for its care and detail. But both Shook and Collier are experienced managers and though nobody pretends that, like Daly and Wallack, they have a sentimental regard for the stage, nobody on the other hand regards them as mere dealers in the dramatic art. Shook has been an enthusiastic politician and has not been allowed to interfere with business. Mr. Collier, barring his partiality for the fair sex, which is pardonable in no handsome fellow, is devoted to business whenever he is not to the ladies. The two men are a contrast in character and appearance. Shook is bluff and outspoken and Collier is subtle, but a little inclined to be suspicious and reserved; Shook lets everybody know what he thinks, particularly if it is not complimentary; Collier on the other hand keeps his adverse opinions to himself, but by his manner he seems to believe he thinks worse of him than he really means. They make large sums of money this year with traveling companies; but little, if any, in the home theater.

THE MAGNITUDE of the theatrical ventures of Henry Abbey, the greatest theatrical speculator the world has probably ever seen, justifies their not being denominated speculations at all. He is a man untrained in the theatrical profession, yet everything he has done in it has been on the broad scale. He has successfully organized the Bernardi, Langtry and Nelson tours of this country in 1882-83 and made large sums for each of these artists and himself. He suggested and carried to success the two doubtful schemes by which Irving and his company were performed here, and he was the one who while Mary Anderson played in London. His great failure in a pecuniary sense in the operatic enterprise which he has been conducting at a loss of over \$200,000 is freely acknowledged by himself; but he has given such magnificent presentations of opera that his professional success is conceded by everybody; his benefit Monday night netted him \$60,000, but that was the least of his triumphs; on that remarkable occasion not only the best people of the community, but rival managers and artists applauded from nervous for which they had paid enormous prices.

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who has attained a prominence as about the only really successful manager of Comic English opera we have ever had. His position is now undisputed. He deserves it for both his plot and his acting. He has by dint of sheer perseverance, good taste and judgment, the exercise of some nerve and a good deal of audacity, come into control of the Casino, the most beautiful theater in the world, and of the largest and best English opera company in existence, and has the pick and choice of the finest foreign musical productions. He has no rival left. In fact, every opera he has touched, and of which he had opportunity to judge before production, has made a great success, and he has given New York what it was not previously accustomed to—young stars and voices in the chorus.

McCaull personally is a bluff, but not gruff, fellow, he doesn't beat about the bush in business matters, and being positive in all things he sticks quickly to his own judgment.

It is hardly correct to speak of William A. McCaull, of Harvey's Brooklyn theater, as a metropolitan manager, but as we are accustomed here to include the suburbs in the metropolis may be permitted. Besides Mr. McCaull has been doing for Brooklyn for a brief period what the managers I have named have been performing for New York. He has elevated the standard of dramatic representation there, as it never was raised before and has compelled other managers to follow—though still a long way behind. Brooklyn used to be one of the most unsatisfactory places in the country for a theatrical tourist to visit; it has become one of the best; the reason is that under Mr. McCaull's sensible management the performances have been so improved that the Brooklyn people, who formerly ridiculed New York in search of first class amusements are now content with those he gives them, and await his presentation of the best novelties.

McCaull is ambitious, and probably an early day will see him and his brother, C. H. McCaull, of Harvey's Chicago, produce new plays in New York and Chicago, simultaneously and putting their own combinations on the road to play them; it is a development not unnatural to expect, at an early date, for if they do not do so some other manager will try the experiment. McCaull had an opportunity to display an important qualification of a manager of his theater on Saturday night last: when the audience was threatened with a fire from a drunken man, McCaull, on the spot, personally kicked the man out of the theater, and then, in a brief address, assured the audience that there was no occasion for panic. He roundly rebuked them for such an incident to throw them even into a momentary confusion.

Among the persons who were present at Abbey's benefit, in a private box, was Adeline Patti, prima donna of Melissen's troupe, accompanied by the venerable Nicolini, her alleged husband. While she has never sung for Abbey she has judiciously, in various negotiations which came to nothing except to force her to pay her \$50,000 performance, dealt largely with him and I have no doubt that her sympathy in any other way than kind plaudits. She is a tender regarding the "mighty dollar," and in the care of her son-in-law, the late Marquis de Caux, her former husband, she is a devoted mother.

Christine Nilsson, the prima donna of Mr. Abbey's troupe, sang a solo in which she was accompanied on the violin by Mme. Marcella Sembrich who was careful, however, to have announced that she would play on this instrument in public only on of personal compliment to Mr. Abbey. Sembrich can do anything. She plays, sings and looks charming under all circumstances; unlike Nilsson she is never sick; she is a person of great family and she has a voluntary appearance of these three beautiful and accomplished women on a single occasion—Patti regarded as a remarkable accident; and the great compliment to Mr. Abbey is everywhere remarked with undigned pleasure.

W. F. G. SHANKS.

BILL ARP

EXPRESSES HIS OPINION OF NASBY AND HIS PAPER.

He thinks Nasby is Not the Kind of Petroleum to Give Much Light—William, Also Says that Nasby's Paper is Not the Kind of Petroleum to Work, But too Lazy.

A friend sends me the Toledo Blade and marks Nasby's last deliverance on the south. My friend is very mad about it and uses language. Well, it is aggravating to have one of them fellows to come down here and be toasted and toasted by our people, and then go back home and write a passel of lies just to please his newspaper and the folks who read it. But I don't think we ought to take on about such things. They do us no harm. Let 'em have all the emigrants if they want them. Nasby says that "the south don't get emigrants because land owners don't work as a matter of course. The small farmer won't work because manual labor from time immemorial has been done by negroes only, and has been considered cheap." In this country these emigrants will not go to any country where labor is considered a degradation. They will not go to a country where he who plows sows or reaps is counted as nothing better than a "d—d nigger." All this has to be changed before northern men or foreigners will go southward.

I don't know Nasby. I don't know whether he is a knave or a fool, and I don't care. According to my peculiar views on emigration he has done the south no more harm, but nevertheless the lie is all the same, and if emigrants and northern men have been kept away from us because they believed that our farmers did not work, and that labor was disreputable at the south, they must have been told so by just such plausible scribbles as Nasby. I walked ten miles last Thursday in plowed ground, dropping corn, and I had a hard time to get it in. I was in a sweat of perspiration, and my neck bones were in a twist from looking one way so long, but never felt more respectable in my life than when I set down to my turnip greens and fried eggs for dinner. I have no idea that Nasby ever experienced or enjoyed such respectability in his life, and he ought not to pretend to be familiar with such a subject. I can say emphatically that labor is of all things the most respectable thing among our people. We have several able-bodied individuals down here who don't like to work, and it is not because they don't respect it. It is because they are too lazy. They lack the inclination. I reckon there are some of them here who don't like to work, and they will resort to every respectable dodge to keep from it. Even to writing lies for newspapers. The emigrants of the south are not the kind of fellows that work with their hands and work every day, and work hard. They are the bone and sinew of the land. Three-fourths of the men who fought our battles in the late war were working farmers, and the sons are working now, and there is not a considerable farmer in the south who would not be a fighter, would marry one of them to get the advantage of a lawyer, doctor, or clerk of our towns and cities. I confess that my curiosity is excited to know whether Nasby inherited that idea honestly from the emigrants, or whether he stole it up with malice aforethought, or whether he got it from some other fool and like a fool believed it.

But even if there was a foundation for the slender, I want to know who tells it to the foreigners away over in Germany, for Nasby says that one ship that he was on last spring had a lot of emigrants on board, and that the emigrants were working hard, and that the sons are working now, and there is not a considerable farmer in the south who would not be a fighter, would marry one of them to get the advantage of a lawyer, doctor, or clerk of our towns and cities. I confess that my curiosity is excited to know whether Nasby inherited that idea honestly from the emigrants, or whether he stole it up with malice aforethought, or whether he got it from some other fool and like a fool believed it.

That accounts for it. The railroad companies of the west have their paid agents and bureaus all over the over the old country and the emigrants are being sent out to the poor, ignorant foreigners and let go west. Our people just do nothing and let them go, and that is all there is to it. I don't believe it is that they are too lazy, but I believe it is that they are too stupid. I don't believe it is that they are too lazy, but I believe it is that they are too stupid. I don't believe it is that they are too lazy, but I believe it is that they are too stupid.

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UNCLE REMUS.

TO BE CALLED UP AGAIN ON TUESDAY.

Special to The Constitution. WASHINGTON, April 26.—In the house today the tariff bill on Tuesday will be called up for a vote. It is expected that the bill will be passed on Tuesday. The bill is expected to be passed on Tuesday. The bill is expected to be passed on Tuesday.

"Uncle Remus," said the little boy, after a pause, "where did Brother Rabbit go when he got out of the hollow tree?" "Well, sir," exclaimed Uncle Remus, "you ast me where he went, but you ast me where he got out of the hollow tree. I ast you where he went, but you ast me where he got out of the hollow tree. I ast you where he went, but you ast me where he got out of the hollow tree."

"What did he do?" "He went to the hollow tree," said Uncle Remus, "and he went to the hollow tree. He went to the hollow tree, and he went to the hollow tree. He went to the hollow tree, and he went to the hollow tree. He went to the hollow tree, and he went to the hollow tree."

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THE TARIFF BILL.

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J. G. HARRIS,
State and County Tax Collector.

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This image shows the fore-edge of a book. The left portion of the image is a light gray, textured surface, likely the book's spine or the edges of its pages, showing some wear and vertical lines. The right portion is a solid, deep black background, creating a sharp contrast with the light-colored book edge.

